



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2015-2016
season of events

Choral Concert

New Music Festival

Featuring the premiere of Allan Gordon Bell's *Ancient Voices*

Women's Chamber Choir and Men's Chorus performing
as members of Choir East and Choir West

Women's Chorus

MacMillan Singers Women's Ensemble

Each of these conductors is fulfilling requirements for a graduate degree in choral conducting, either the M.M. or the DMA.: Brad Barnham, Elaine Choi, Trevor Dearham, Ryan Jenkins, Melissa Lalonde, Sarah Maria Leung, Elise Naccarato, Tracy Wong, Conductors

Dr. Hilary Apfelstadt, Elmer Iseler Chair in Conducting

Sunday, February 7, 2016

3 pm

Grace Church on-the-Hill, 300 Lonsdale Road

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



Program

Choir West

Trevor Dearham, Conductor
Ryan Jenkins, Conductor
Melissa Lalonde, Conductor
Eunseong Cho, Collaborative pianist

Laetatus Sum

Johann Michael Haydn
(1737-1806)

Ryan Jenkins, Conductor

Dixit Maria

Hans Leo Hassler
(1564-1612)

Melissa Lalonde, Conductor

Come Let's Rejoice

John Amner
(1579-1641)

Trevor Dearham, Conductor

Verleih uns Frieden

Felix Mendelssohn
(1809-1847)

Melissa Lalonde, Conductor
Stephen Frketic, Organist

The River

Ruth Watson Henderson
(b. 1932)

Ryan Jenkins, Conductor

Set Down Servant

Arr. Robert Shaw
(1916-1999)

Trevor Dearham, Conductor

University of Toronto Women's Chorus

Elaine Choir and Tracy Wong, Co-Conductors
Mélisande Sinsoulier, Collaborative pianist

Day Break

Stephen Paulus
(1949-2014)

Miniwanka (The Moments of Water)

R. Murray Schafer
(b. 1933)*

Ancient Voices

Allan Gordon Bell

(b. 1953)*

Commissioned work for University of Toronto Women's Chorus 2015-16
Allan Gordon Bell is the Roger D. Moore Distinguished Visitor in Composition
Katherine Jeruzalski, Soprano

I Arise Today

Matthew Emery

(b. 1991)*

Julia Li, Flute

O Virtus Sapientiae (O Strength of Wisdom)

Alice Parker

(b. 1925)

With MacMillan Singers' Women's Ensemble
Dr. Hilary Apfelstadt, Conductor

* denotes Canadian composer

Intermission

Choir East

Brad Barnham, Conductor
Sarah Maria Leung, Conductor
Elise Naccarato, Conductor

Awake the Trumpet's Lofty Sound

George Frideric Handel

(1685-1759)

Elise Naccarato, Conductor
Artun Miskciyan, Collaborative pianist

Hosanna in excelsis

Brent Pierce

(b. 1942)

Sarah Maria Leung, Conductor

The Long Day Closes

Arthur Sullivan

(1842-1900)

Sarah Maria Leung, Conductor

La Lluvia

Stephen Hatfield

(b. 1956)

Elise Naccarato, Conductor

Requiem

Gabriel Fauré

(1845-1924)

I. Introit/Kyrie

III. Sanctus

V. Agnus Dei

Brad Barnham, Conductor
Stephen Frketic, Organist
Julia Mirzoev, Violinist

Program Notes

Choir West

***Laetatus Sum* — Johann Michael Haydn (1737-1806)**

Johann Michael Haydn composed this motet for the Archbishop of Salzburg in 1788 while holding the post of court composer and organist. Haydn used a homophonic texture with frequent repetition of text to simplify the musical style of the church in response to the reform under Archbishop Colloredo. This is evident as Haydn recycles several musical motifs throughout the motet. – Ryan Jenkins

Laetatus sum in his quae dicta sunt mihi: In domum Domini ibimus

Fiat pax in virtute tua: Et abundantia in turribus tuis.

I rejoiced at the words which were spoken unto me: "We shall go into the house of the Lord." May there be peace within you and abundance within your walls.

***Dixit Maria* — Hans Leo Hassler (1564-1612)**

Composer and organist Hans Leo Hassler found himself at the junction of what today's society classifies as the late Renaissance and early Baroque periods. A reflection of this stylistic intersection, *Dixit Maria* is a blend of old and new, of tradition and virtuosity, and of reverence and accessibility. This four-part motet closely follows the structure of its ancient text, motivated to change in musical style and character by each new textual idea. – Melissa Lalonde

Text: Luke 1:38

Dixit Maria ad angelum:

Ecce ancilla Domini,

fiat mihi secundum verbum tuum.

Mary said to the Angel:

Behold, I am the handmaid of the Lord,

let it be done to me, according to your word.

***Come Let's Rejoice* — John Amner (1579-1641)**

Come Let's Rejoice is an anthem which incorporates a well-known text taken from liturgical chant. The text utilizes verses from Psalms 95 and 96. The work was published as part of a set of sacred hymns in 1615. Despite John Amner's connection with the Anglican church in his roles as deacon and canon, his composition, *Come Let's Rejoice*, is far from being "hymn-like" in quality. In this selection, we see more of the energy and buoyancy that was exhibited in the madrigal compositions of Amner's contemporaries, who included Orlando Gibbons, Thomas Tompkins and Thomas Weelkes. Amner skillfully works the text into an imitative, musical context to make this piece sparkle. – Trevor Dearham

***Verleih uns Frieden* — Felix Mendelssohn (1809-1847)**

Inspired by Mendelssohn's 1831 visit to the Vatican in Rome, this sacred anthem brings together Martin Luther's (1483-1546) famous "Da Pacem Domine" text and the unmistakable compositional influence of Johann Sebastian Bach (1685-1750). Luther's plea for peace is repeated three times, first set in unison as a chorale melody, then again

in two parts, accompanied by a countermelody. This work swells into a climactic four-part chorale before coming to a gentle conclusion. — Melissa Lalonde

Text by Martin Luther (1483-1546) translation of Latin “Da Pacem Domine”:

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

*Grant us peace mercifully,
Lord God, in our time.
There is indeed no one,
Who could fight for us,
Other than You, our God, alone.*

***The River* — Ruth Watson Henderson (b. 1932)**

Ruth Watson Henderson set Winston Harrison’s poetry as a memorial tribute to John Ford, a well-known Toronto Conductor who founded Oriana Singers and also taught at Riverdale Collegiate. Both poet and composer had special relationships with Ford, as Henderson accompanied Oriana Singers and Harrison was his partner. The music is melodically lyrical and harmonically rich, to support the expressive text. The flowing piano accompaniment adds to the expressiveness of this music. — Ryan Jenkins

***Set Down Servant* — Arr. Robert Shaw (1916-1999)**

Robert Shaw’s arrangements of spirituals have become staples of the high school, community and university choral repertory. *Set Down Servant*, is a choral dialogue about a faithful servant who is so happy to be going to heaven that he/she can’t sit down when told to do so by the Master. Two soloists highlight the musical dialogue when the servant asks the Master for a long white robe, a pair of shoes and a golden waist band. The Master grants the servant’s wish. The choral dialogue between servant and Master continues throughout this fast-paced, toe-tapping, syncopated work as the servant becomes more and more excited about his/her final destiny. — Trevor Dearham

Women’s Choir

***Day Break* (1997) (for Women’s Choir, Piano, and Percussion) — Stephen Paulus (1949-2014)**

American composer Stephen Paulus is best known for his choral and opera compositions. He wrote over 600 works and received a Grammy nomination last year for Best Contemporary Classical Composition. Paulus lived most of his life in Minnesota where he earned his doctorate in music composition from the University of Minnesota.

Day Break, a composition written for treble choir, piano and percussions, is from Paulus’ song cycle *The Earth Sings*. This set of three pieces is based on an anonymous poem from the Mudbara tribe of Indigenous Australians. In *Day Break*, the Sun is portrayed as a matriarch, stretching her arms, comforting the land and warming, comforting the people. The exciting chorus singing praises to the Sun as we look forward to a new day. High

energy throughout the piece with rhythmic and percussive accompaniment by the piano and percussion quartet. — Elaine Choi

*The day breaks - the first rays of the rising Sun, stretching her arms.
Daylight breaking, as the Sun rises to her feet,
Sun rising, scattering the darkness, lighting up the land
With disk shining, bringing daylight, lighting up the land...
People are talking, moving about, feeling the warmth,
Burning through the gorge she rises, walking westwards,
Wearing her waistband of human hair.
She shines on the blossoming coolibah tree, with its sprawling roots,
Its branches spreading.*
-Anon. (Mudbara - a tribe of wave hill, northern Australia)

Miniwanka (1971) — Murray Schafer (b. 1993)

R. Murray Schafer has achieved an international reputation as a composer, educator, environmentalist, scholar and visual artist. Schafer is best known for his soundscape compositions utilizing graphic notation, such as *Miniwanka* in today's concert program.

"Miniwanka (The moments of water) is an imitative piece describing the various states of water. The text consists of words for water, rain, stream, river, fog and ocean, in the following North American-Indian languages: Dakota, Wappo, Crow, Chinook, Achumao, Otchipwe, Salish, Natick, Klamath and Luiseno. The effect of the total piece is chronicle to the transformations of water, from rain to stream, to quiet lakes, to broad rivers, to the ocean." — Murray Schafer

Ancient Voices (2015) (for Women's Choir, Piano, and Bowed Piano) — Allan Gordon Bell (b. 1953)*

Calgary-born composer Allan Gordon Bell grew up in Edmonton. He studied philosophy at the University of Alberta and went on to receive a master of music degree (also from the University of Alberta) under the guidance of Violet Archer, Malcolm Forsyth and Manus Sasonkin. Afterward, Bell pursued advanced studies in composition at the Banff Centre for the Arts where his teachers were Jean Coulthard, Bruce Mather and Oskar Morawetz. Bell is this year's University of Toronto Faculty of Music Roger D. Moore Distinguished Visitor in Composition.

Bell has written for solo instruments, chamber ensembles, orchestra, band, electroacoustic media, young musicians, and has also composed scores for theatre, dance productions, film and television. He has received commissions from the CBC and the Calgary Philharmonic, among others, and has conducted numerous groups, including Calgary Contemporary Ensemble. In 1982, Bell studied film music with Earle Hagen in Toronto. He is a Professor at the University of Calgary.

Bell's works have been performed by the National Arts Centre Orchestra, the Calgary Philharmonic Orchestra, Esprit Orchestra, the Vancouver Symphony Orchestra, the Manitoba Chamber Orchestra, and the Société de musique contemporaine du Québec, in addition to many other professional and amateur organizations in Canada, the United States, Germany, Israel, Japan and the United Kingdom.

A CD entitled *Spirit Trail: The Music of Allan Gordon Bell* was released by CBC Records, and captures five of his orchestral works. The Association of Canadian Choral Conductors presented Bell with an award for outstanding choral compositions in 1994 and 1999.

From 1984 to 1988, he served as president of the National Board of the Canadian Music Centre. Bell's music is available from the Canadian Music Centre, Alberta Keys and Gordon V. Thompson publishers. In 2012, Bell was made a Member of the Order of Canada for his contribution to Canadian contemporary classical music and culture, and in 2014, he won a Juno award for his chamber work *Field Notes* in the Classical Composition of the Year category.

From the composer: "*Ancient Voices* is a choral setting of three fragments of texts from three poets who lived between the 22nd and the 6th centuries BCE. Consecutively, the texts deal with timeless themes: divine worship, love and loss, and the beauty of the created world. All of the poets are women: Enheduanna (Sumerian, 22nd Century BCE) the first poet of whom we have any written work); an anonymous Chinese poet from the Shih Ching (Book of Songs) poems and songs from the 12th to the 6th century BCE collected by Confucius; and Praxilla (Greek, 6th century BCE).

The choral part begins and ends with the phoneme "m" which both emerges from and recedes into the sounds provided by the accompanying piano and bowed-piano soundfiles. The latter contains the basic harmonic material for the piece, a symmetrical cycle of four simple chords rendered more sonically complex by the bowing.

Ancient Voices was created for and is dedicated to the members of the University of Toronto Women's Chorus."

Part 1

*Your princess, the silencing princess, the true and great lady of heaven -- when she talks
heaven trembles.... Aruru*

From: Enheduanna (Priestess of Inanna), Temple Hymns, Sumeria (c 2285-2250 BCE)

Part 2

*My Love's gone off to war
Who knows how long gone
Or where O where,
Chickens settle into nests
An evening sun sinks away
Oxen and sheep wander in
But my love's gone off to war
And nothing can stop my thoughts of him*

From Anonymous, the Shih Ching (Book of Changes), China, c 12th to 6th centuries BCE)

Part 3

*The most beautiful thing that I leave is the light of the sun, second are the shining stars and
the face of the moon and cucumbers, and apples and pears too.*

From: Hymn to Adonis, Praxilla, Greece, 5th century BCE

I Arise Today* (2014) — Matthew Emery (b. 1991)

Matthew Emery is a Canadian composer who “writes with an honesty which enchants” (Vancouver Sun). His music has been performed across North America, Europe and Asia and has been heard on national television and radio. Emery is the recipient of the ACDA Raymond W. Brock composition contest (USA) and the ACCC Diane Loomer award for Choral Writing (Canada), among many other awards from across North America. His choral music has been performed by the Vancouver Chamber Choir, Canadian Chamber Choir, Pro Coro Canada, DaCapo Chamber Choir, Ontario and Nova Scotia Youth Choirs as well as the National Youth Choir of Canada. Emery has recent commissions from the Vancouver Chamber Choir, Amabile Choirs of London Canada, Erato Chamber Ensemble, Canadian Men’s Chorus, Art Song visionary Rena Sharon and Yamaha Artist Julia Nolan. Emery holds a bachelor of music degree from the University of British Columbia where he studied with Stephen Chatman and Jocelyn Morlock. (taken from <https://composermatthewemery.wordpress.com/about/>) Currently he is a master’s degree student in composition at the University of Toronto.

From the composer: “*I Arise Today* is an uplifting anthem for three part voices, piano and violin (or other instrument). It speaks to the universality of rising through adversity. The text is based of of St. Patrick’s ‘breastplate’ prayer.”

*I arise today, through
The strength of heaven,
The light of the sun,
The radiance of the moon,
The splendor of fire,
The speed of lightning,
The swiftness of wind,
The depth of the sea,
The stability of the earth,
The firmness of rock.*

***O Virtus Sapientiae* (for Double Chorus of Women’s Voices unaccompanied) — Alice Parker (b. 1925)**

Composer, Conductor and teacher Alice Parker was born in Boston, MA in 1925. She began composing early, and wrote her first orchestral score while still in high school. She graduated from Smith College with a major in music performance and composition, then receiving her master’s degree from the Juilliard School where she studied choral conducting with Robert Shaw. Her life-work has been in choral and vocal music, combining composing, conducting and teaching in a creative balance. Her arrangements with Robert Shaw of folksongs, hymns and spirituals form an enduring repertoire for choruses all around the world.

She continues composing in many forms, from operas to cantatas, sacred anthems to secular dances, song cycles to string quartets. She has been commissioned by such groups as the Vancouver Chamber Chorus, the Atlanta Symphony Chorus and Chanticleer. Her many conducting and teaching engagements keep her traveling around the United States and Canada. She has been recognized by Chorus America, the American Guild of Organists, the American Choral Directors Association, The Hymn Society and Choral Arts New England for her lifetime contributions to choral music. She is the recipient of six honorary doctorates and the Smith College Medal. (taken from: <http://melodiousaccord.org/biography>) — Tracy Wong

From the composer: “This setting (of Hildegard von Bingen’s composition) is an attempt

to notate the freedom of traditional Gregorian Chant, incorporating other voices that echo, underlie and act as an acoustic surrounding for the melody. For today's composers, notating such rhythmic freedom is nearly impossible. The notation in this piece uses the bar line to separate whole phrases rather than small beats."

O strength of Wisdom

*O strength of Wisdom,
which circles the spheres
comprehending everything
in the one way which holds life,
having three wings,
of which one rushes to the heights
and another drips with sweat from the earth,
and the third flies from all side.
Praise be to you as it is fitting to you,
O Wisdom.*

Choir East

Awake the Trumpet's Lofty Sound — George Frideric Handel (1685-1759)

Awake the Trumpet's Lofty Sound is from one of Handel's famous oratorios, **Samson**. The oratorio tells a story of Samson, an Israelite hero who was gifted great strength by God and because of his gift, wanted dead by the Philistine people. This chorus is in Act I; Samson has been captured by the Philistines is to be their sacrifice to their God, Dagon. The Chorus of Philistines are celebrating with a festival and the music is a song of praise welcoming Dagon. — Elise Naccarato

*Awake the trumpet's lofty sound!
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd.*

Hosanna In Excelsis — Brent Pierce (b. 1942)

Hosanna In Excelsis is a highly energetic piece written for SATB choir. Beginning with a strong exclamation of praise, the music then mixes various melodic and rhythmic materials in different combinations, leading to a strong conclusion in which all elements give way to a final reiteration of the opening theme.

Brent Pierce is a contemporary American composer whose innovative works range from choral, orchestral, and chamber music to jazz. His commercial arrangements have been used by Walt Disney Productions, Warner Brothers and the London Symphony; his many compositions have been performed throughout the US, Canada, Europe, Australia and Korea. Besides composing, Pierce is also an active Conductor, clinician and teacher of theory and composition. — Sarah Maria Leung

*Hosanna in excelsis
(Hosanna in the highest)*

***The Long Day Closes* — Arthur Sullivan (1842-1900)**

British composer Sir Arthur Seymour Sullivan is best known for his collaboration with W. S. Gilbert on writing operetta, including enduring works like *H. M. S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*. His comic opera style serves as a model for generations of musical theatre composers, and he is regarded as Britain's foremost composer in that genre of the period.

The Long Day Closes is a setting of English critic and author Henry Fothergill Chorley's poem. Plaintive harmonies supplement the lyrics' touching meditation of death. The music begins with a simple melody that recurs throughout the song, and a sudden forte unison breaks the introspective mood. A more agitated transition leads into the final reiteration of the reflective theme, which is expanded to give a final exclamation of fatigue. — Sarah Maria Leung

<i>No star is o'er the lake, Its pale watch keeping, The moon is half awake, Through gray mist creeping, The last red leaves fall round The porch of roses, The clock hath ceased to sound, The long day closes</i>	<i>Sit by the silent hearth In calm endeavour, To count the sounds of mirth, Now dumb for ever. Heed not how hope believes And fate disposes: Shadow is round the eaves, The long day closes.</i>	<i>The lighted windows dim Are fading slowly. The fire that was so trim Now quivers lowly. Go to the dreamless bed Where grief reposes; Thy book of toil is read, The long day closes.</i>
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***La Lluvia* — Stephen Hatfield (b. 1956)**

La Lluvia, meaning “The Rain,” is “a folk melody from Ecuador traditionally played on the siku — an instrument that is built using the double row of panpipes.” Instead of words, the music has been set to “doo,” a neutral syllable intended to imitate the sound of someone blowing across the openings of the panpipes. Stephen Hatfield is a Canadian composer who lives on Vancouver Island, British Columbia. Specializing in choral music, he has become well recognized as a leader in multiculturalism and musical folklore, an interest that has inspired much of his compositions. — From composer's notes

Stephen Hatfield is a Canadian composer who lives on Vancouver Island, British Columbia. Specializing in choral music, he has become well recognized as a leader in multiculturalism and musical folklore, an interest that has inspired much of his compositions. — Elise Naccarato

***Requiem* — Gabriel Fauré (1845-1924)**

Gabriel Faure's *Requiem* is an intimate and harmonically rich burial mass. Though the original score was written simply “for the pleasure of it” in 1887, according to the composer himself, the piece was contextualized by the passing of both his parents in the years just before and after its creation. *Requiem* carries a complex history, and having being written, rearranged over again, the final product was a seven-movement mass for SATB choir, violas, cellos, basses, timpani, organ, trumpets and horns. We are using English composer John Rutter's edition in this afternoon's performance. From beginning to end, one will find him/herself immersed in a unique musical landscape where all are welcomed to explore the mysteries of life and of death.

I. Introit and Kyrie. The opening movement sets the tone of the whole piece. It exercises the full dynamic range, explores a variety of colours and textures, and captures the audience with a hushed initial choral entrance. Listen for the fullness of sound at the beginning of this movement, particularly when compared to the following section, where the tenors sing a solo unison line.

*Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus, in Sion,
et tibi reddetur votum in Ierusalem.*

*Exaudi orationem meam;
ad te omnis caro veniet.*

*Kyrie eleison,
Christe eleison
Kyrie eleison*

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn becomes you, O God, in Zion,
and to you shall a vow be repaid in
Jerusalem.*

*Hear my prayer;
to you shall all flesh come
Lord have mercy;
Christ have mercy;
Lord have mercy.*

III. Sanctus. This lyrical movement uses consistent sixteenth-note arpeggios in the accompaniment over which the choir sings a unison melody. The mood suddenly changes near the end, where we hear an exciting exclamation of “Hosannah in excelsis!, translating to “God (Hosannah) in the highest!”. This section does not last long, however, as we return to the mesmerizing effect of the opening texture to finish this movement.

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

*Holy, Holy, Holy
Lord God of Hosts;
Heaven and earth are full of your glory.
Hosanna in the highest.*

V. Agnus Dei. Although this is not the final movement in the mass, it ends this set of three movements perfectly, by unifying the musical material heard prior with a sense of finality. Agnus Dei begins with a tonal melody, contrasted with overwhelming dissonances and chromatic alterations during the middle section of the piece. What is most resolute, however, is the end of the movement: the opening measures of the mass are heard again, suggesting a cyclical pattern and a reflection of the past. — Brad Barnham

*Agnus Dei, qui tollis peccata mundi, dona
eis requiem,
Agnus Dei, qui tollis peccata mundi, dona
eis requiem sempiternam
Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es.
Requiem æternam dona eis, Domine;
et lux perpetua luceat eis;*

*Lamb of God, who takes away the sins of
the world, grant them rest,
Lamb of God, who takes away the sins of
the world, grant them eternal rest.
May everlasting light shine upon them, O
Lord, with your Saints forever,
for you are kind.
Grant them eternal rest, O Lord,
and may everlasting light shine upon them.*

Personnel

Choir East

Soprano 1:

Ayesha Barboza, Mackenzie Clark, Florence Lee, Sarah Maria Leung*, Victoria Tissi, Renae Wolfsberger

Soprano 2:

Carla-Grace Colaguori, Sarah Medeiros, Elise Naccarato*, Laura Packer, Charlotte Ann Siegel, Marie Vaduva, Emily Wang

Alto:

Kimberly Au, Vicky Chiu, Elaine Choi*, Stephanie Chong, Pauline Feng, Cristina Lanz, Jessica Pantarotto, Georgia Perdikoulis

Tenor 1:

*Brad Barnham, Artem Ninichuk, Manuel Piazza, Cody Powney

Tenor 2:

Cristian Delfino, Joseph Labute, Godwin Lee, Joseph Liu, Kevin Mulligan, Kevin Yue

Baritone:

Jonah Bacon Lefkowitz, Charles Bullingham, Brandon Burek, Jotham Candido, Gian Carlo Candinario, Tyler Carr, Stanford Cheung, Crescenzo DiCecco, John Krutschke, Jeong-Wu Lee, Renji Mao, Artun Miskciyan

Bass:

Kenneth Cheong Maks Chupov-Ryabtsev, Caleb Labbe Phelan, Qattani Legroulx, Graydon Mulholland, Adam Parker, Jack Zhao

Choir West

Soprano:

Cyra Asli, Saige Carlson, Courtney Dakers, Jessica Goldberg, Martina Myskohlid, Edmee Nataprawira, Stephanie Plumme, Julianne Porteous, Natalie Sommers, Michelle Teh, Courtney Waldie, Emma Wallace, Meredith Wanstall

Alto:

Audrey Campbell, Jacquelyn Fong, Bailey Grineage, Chris Taeyoung Kim, Melissa Lalonde*, Sophie Ling, Renée Olo, Joanna Wandel

Tenor:

Ryan Jenkins*, Nicholas Manalo, Nelson Mieszkalski, Daniel Newton, Alex Sandoval, Tristan Scott, David Walsh, Joshua Yeo

Bass:

Danlie Rae Acebuque, Trevor Dearham*, Thomas Dobrovich, Jason Huang, Timothy Hughes, Paris Kaperonis-Bountris, Paul Kawabe, Hinnens Leung, Josh Lim, Kevin Lu, Matthew Luong, Michael Maevskiy, Alex Nikolic, Brent Nuevo, Samuel Poole, Mykola Pyskir, Travis Quirk, Korin Thomas-Smith, Matthew Waterman

Women's Chorus

Soprano 1:

Nicole Agostino, Mara Bowman, Alexandra Delle Donne, Heidi Duncan, Katherine Jeruzalski, Hanyu (Mimi) Ke, Run Jia (Julia) Li, Edwina Lin, Stephanie Lui, Jodie Ng, Michaela O'Connor, Lara-Mélodie Patry, Karina Stellato, Mariya Valtina, Charis Wong, Erika Wood, Evelina Zoubareva

Soprano 2:

Vanessa Barreto, Jazlyn Borges, Vivian Chen, Sabian Compri, Elisabeth DuBois, Jasmine Iyengar, Jana Kwok, Avery Lafrentz, Hue-Yan (Andrea) Law, Lusila Mazi, Hannah Mazurek, Aisa Sayama, Karen See, Emily Seto-Hughes, Caroline Stanczyk, Anna Marija Tjamolova, Cecilia Woodard, Shenglun (Helen) Xu, Hiu Wai (Reyna) Yan, Junmeng (Autumn) Zhao, Luisa Zickwolf

Alto 1:

Carissa Chen, Anna Chung, Francesca Del Bove, Janelle Demello, Vanessa Fung, Jaedin Grineage, Ziqi He, Anastasia Kulikova, Youn Jung Kwon, Alexandra Los, Katharine Petkovski, Hanhui (Hannah) Shen, Keyun (Kaelyn) Sheng, Hye Ri (Grace) Shin, Leah Snider, Yanan (Amy) Zhang

Alto 2:

Biqi (Becky) Cai, Jaimie Cowles, Haedeun Kim, Yale Nataly Kostrinsky, Emily Lynch, Madalen Tojicic, Rahkavi Umachandran

MacMillan Singers Women's Ensemble

Soprano:

Alexandra Brennan, Alexandra Carroll, Julia Frodyma, Loren Graziano, Emma Hannan, Kristi Kozun, Sarah Maria Leung*, Alison Muir, Nila Rajagopal, Rachel Sherret, Aubrey Tham

Alto:

Catherine Alulio, Tessa Camille-Fackelmann, Lila Cooper, Linda Goldberg, Eleanor Hart, Alexandra Hetherington, Melissa Lalonde*, Elise Nacarrato*, Chelsea Pringle-Duchemin

*Denotes DMA or M.M. student in choral conducting

Librarian, Performance Collection: Karen Wiseman

Word of Thanks

We wish to thank Grace Church on-the-Hill staff members Chris Leonard and Stephen Frketic for the use of the space today. In addition, the Conductors of Choir East and Choir West thank Mark Ramsay, Conductor of the Men's Chorus, and Elaine Choi, Co-conductor of the Women's Chorus, for their assistance in supervision duties with Dr. Apfelstadt.

Coming up...

Heart Songs

**HILARY APFELSTADT, ELAINE CHOI,
TRACY WONG AND MARK RAMSAY CONDUCT**

The Women's Chamber Choir presents a commissioned work by Tim Corlis, *Heart Songs of the White Wampum*, featuring faculty member Beverley Johnston, marimba soloist. The Women's Chorus performs music with percussion. The UTSO accompanies the Women's Chamber Choir and Men's Chorus in a performance of Beethoven's *Choral Fantasy*.

SUN APR 3, 2016 - 2:30 PM

**MACMILLAN THEATRE, EDWARD JOHNSON BUILDING,
80 QUEEN'S PARK AVE.**

\$30, \$20 senior, \$10 student

Thank you for your support!

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Thank you for the part you are playing in advancing the cause of music education in Canada.

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Hilary J. Apfelstadt*#
Ann H. Atkinson
Neville H. Austin*
Gregory James Aziz
John and Claudine Bailey
Lee Bartel# and
Linda Cameron
Florence Barwell
David Beach
John Beckwith* and
Kathleen McMorrow
Christie Bentham
Tamara Bernstein
Bruce Blandford# and
Ron Atkinson
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Lisa Balfour Bowen
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